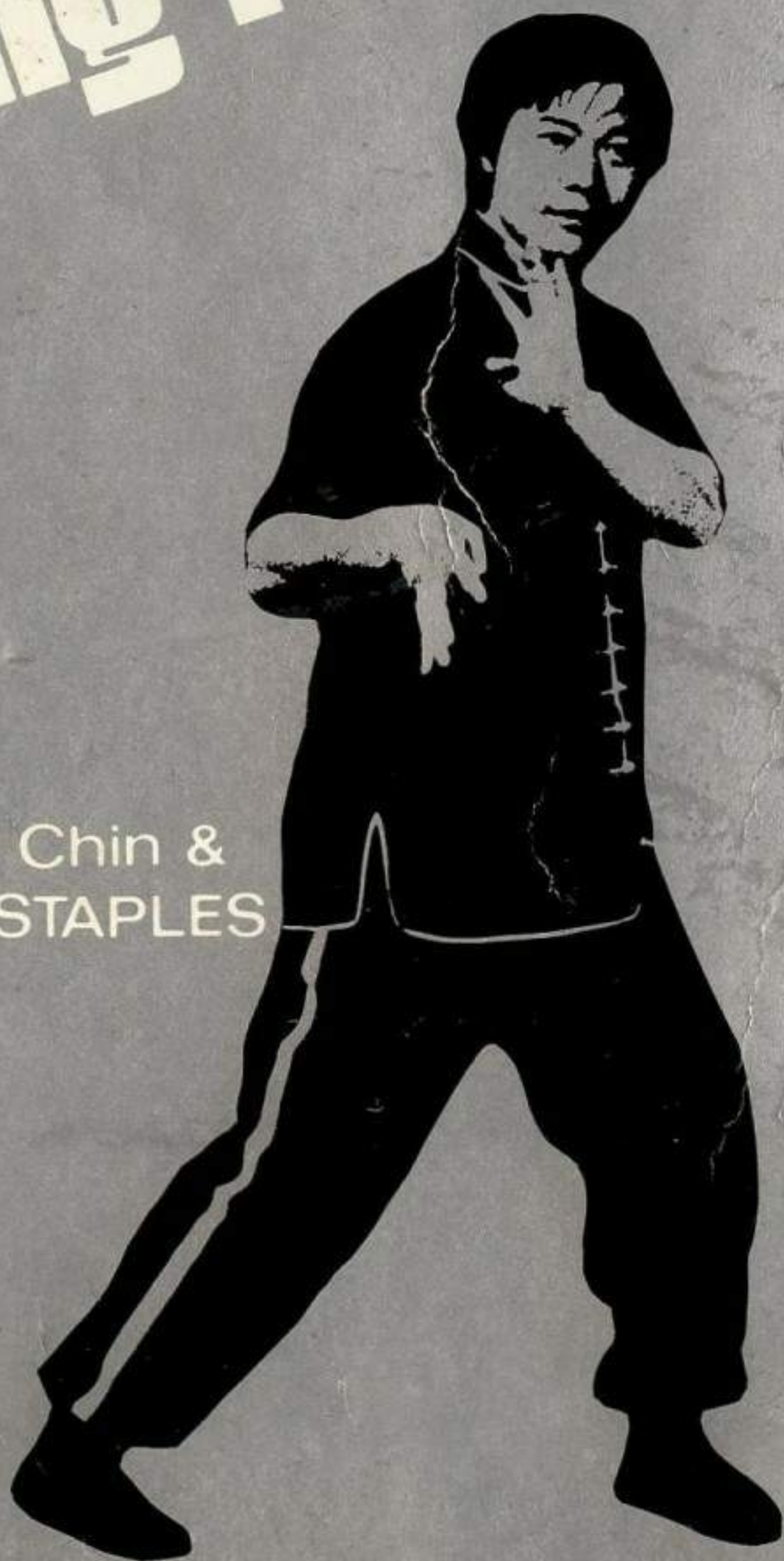


HOP GAR kung fu

by David Chin &
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This book is dedicated to the late Hop-Gar Lama Kung-Fu Master, Ng-Yim-Ming (Harry Ng).

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The Authors: Chin-Dai-Wei (foreground) and Michael Staples

Chapter I

History

Introduction:

There were a variety of factors which influenced the development of Wu Shu (literally: War Art) or Kung-Fu in China (a process still unfolding as was demonstrated by a recent visit of a Kung-Fu Troupe from the Peoples Republic of China).

Certainly the fact that China is very old and had been fighting off invaders for quite some time contributes a great deal to the era Kung-Fu is thought to have taken substantial form in. The wars had a great deal of influence. Like the Romans, the Chinese put a lot of emphasis on Martial techniques and developed them to a remarkable extent. The seeds of contemporary martial arts stretch far back into China's history.

As with any large body of people, geographic location plays an influential role in their cultural development. People who live among high, cold mountains, for instance, develop survival techniques different from those who live in dry, hot plains areas or on a boat in a river.

Perhaps the most important factor in the evolution of Kung-Fu aside from the fantastic inventiveness and ingenuity of the Chinese, is the religious and philosophical temperament of a given time. As Confucianism gave way to Taoism and Taoism to Buddhism, the influence is recognizable in the martial arts.

There were actually a great many combinations of religious ideas in the history of China. In comparing the various influences on Kung-Fu, the greatest changes are recognizable in the religious reforms and popularizations.

There were three main categories of religion which influenced the bulk of Kung-Fu ideology (although the Kung-Fu methods were often family property and, therefore, representative of that particular family's traditional outlook). These were, first, the Confucian concepts of the Universe, including the theories of change and the interplay of Yin and Yang principles (classified 'Confucian' for convenience). Second, the Taoist philosophical, magical and alchemical principles which built upon the Confucian cosmology. And, finally, the influence of the Mahayana Buddhist doctrines which were absorbed into the Taoist philosophy of Eastern and Northern China and into the Tibetan philosophy in the West.

Trying to pigeon-hole Kung-Fu is more difficult (and less sure) a task than one might think. Although the martial arts played an enormous role in China, for some reason it didn't make much of an impression on Western historians. Why Western scholars have treated Kung-Fu so lightly or omitted any reference to it altogether (and there is barely a word about it in all the libraries written on China) is an enigma. One prominent historian from a noted university went so far as to say, flatly, that Kung-Fu did not exist at all (and saying that the term 'Kung-Fu' is not a proper name for 'Wu-Shu' or martial art is no excuse!).

Religion as an Influential Factor in Kung-Fu's Development

Taoism and the Southern Hands:

Taoism underwent three main phases of development: A philosophical phase, a magical phase and a religious phase.

The philosophical phase of Taoism took place, roughly, during the fifth and fourth centuries B.C. Its religious tenets were based on a concept of Tao which has been translated in a variety of ways. Richard Wilhelm translates it as *meaning*. Others have translated it as the *way* or even as *God*. But the main text of the Taoists, the *Tao-Te-Ching*, itself acknowledges that "Tao's" definition is impossible:

*"The Tao that can be expressed in words is not the eternal
Tao: The name that can be named is not the real, the absolute name."*

The Tao is encircled by cosmic mystery and to reach for it only hurls on deeper into a pit of confusion and more mystery. The closest approximation of Tao is to say that it is all that has being or essence. It

is the source of active power in all things.

Taoism asserts that when life takes its natural course, it is in harmony with "Tao." The chief aim of human existence, according to the Taoists, is to achieve this harmony with Tao through achieving harmony within one's self.

By the first century A.D. the magical emphasis in Taoism had taken root. At that time Chang-Ling traveled to Western China and founded a secret society devoted to alchemy. Chang-Ling was reputed to have eventually discovered the formula for an immortality potion. He then reportedly ascended to heaven on the back of a tiger from the top of the *Dragon-Tiger Mountain* in Kiangsi province.

Much of the magical or alchemical Taoist practices centered around the practitioner's desire to attain immortality through cultivation of Chi. It was to become one of the prime ingredients in the later development of Kung-Fu techniques.

Chi, the concept of which was probably introduced by Mencius (a Chinese philosopher born about one hundred years after the death of Confucius). It was thought to be a vital force flowing throughout the Universe. Chi was the spiritual or psychic energy which gave substance to things, acting through its chief mediums of expression, the five elements. The Taoist alchemists thought that by controlling Chi properly, one could achieve immortality or at least long life.

Chi manipulation, known as Chi-Kung, became important to the practice of Kung-Fu. The Chi, not the muscles, was considered to be the center of true strength. To become adept at the art of *Chi-Kung* took many years of celibate practice. The exercises were complex and often a closely guarded secret. They were supported by mysterious herbs and potions known only to a few elite.

The iron-palm or tieh-sha-chang, for instance, is an example of how Chi was employed in Kung-Fu practice.

In tieh-sha-chang, the Chi, supposedly stored in the lower tan-tien cavity of the body, located approximately three inches below the navel, is refined by circulation and mixture with the breath. The lower tan-tien (chen-chi-hsueh) is called the *golden-stove*.

The Chi is drawn from the Tan-tien to the point desired. For instance, it may be drawn into the fingertip or, as in the case of the iron-palm, into the hollow of the palm. Many of the unique ways in which the Kung-Fu practitioner forms his hands or arms are designed specifically to draw the Chi into a particular part of the body.

A true iron-palm of the internal school would not rely on muscular strength for effectiveness. The strike or slap of the palm would show no muscular strength, effort or tension in the practitioner's arm. His arm and hand would, in fact, be quite relaxed—simply releasing the energy from his body.

As the energy increases, the amount of contact with the target decreases. Eventually, a piece of rice paper is inserted between the palm and the object being struck. The object, for instance a jar, would be broken without actually coming in contact with the hand.

It was around this magical phase of Taoism's development (which

just predated Buddhism's appearance) that a surgeon named Hua-To, considered to be the father of Chinese physical culture, laid out the groundwork for the Southern, internal styles of Kung-Fu.

Making the animal attitudes his mental and physical models, and complementing the already known breathing techniques of the Taoist Alchemists, the legendary surgeon developed gymnastics called the *Wu-Chin-Hsi* (frolic of the five animals).

The Hua-To method of exercise was essentially a long-arm method (*chuang-chuan*) of boxing, later refined by Tai-Tzu, the first Emperor of the Sung dynasty.

The motions were long and supple. The breathing was even and the body relaxed and natural. The skillful manipulation of the yin and yang concepts was fundamental and the whole exercise quite different from the previous, hard, strained forms of boxing.



The famous surgeon Hua-To, with a basket of herbs.

Hua-To was famous not only for his frolicking of the five animals' method of exercise but was also well known for his surgical ability. He, in fact, is credited with the invention of the first anesthetic.

Legend has it that one day his friend, the famous General Kwan-Kung, whose picture hangs in most Kung-Fu schools, came to him to have an arrow—which he had been struck with in battle—removed from his arm. Although Hua-To offered an anesthetic, Kwan-Kung refused it, preferring to divert his attention from the pain of extraction by playing a game of chess.

Hua-To eventually came to a violent end. He was murdered by Tsao-Tsao, and all his records burned. Tsao-Tsao, an infamous figure in Chinese mythology, was somewhat famous for doing such dastardly deeds, hence the saying, "Shuo dau Tsao-Tsao, Tsao-Tsao jyou dau," which is the equivalent of "Speak of the devil and the devil appears."

The final stage of Taoism was brought about when Li-Shih-Min, founder of the great Tang dynasty, gave Taoism Imperial recognition as an organized religion.

By this time Mahayana Buddhism had become extremely popular in China.

Taoism, affected by Buddhism's popularity, underwent substantial changes, and popular Deities such as the *Eight-Immortals* became prominent.

The *Eight-Immortals* (Pa-Hsien) became the basis for a unique style of Kung-Fu called *Tsui-Pa-Hsien* (the eight drunken fairies). This was a subdivision of the "Ti-tang" system, based on techniques used when falling. The *Tsui-Pa-Hsien* adept actually appeared to be drunk while executing his techniques. Other systems of Kung-Fu adopted their own style of drunken techniques. *White Crane*, for instance, has a drunken set which is considered a very advanced form. Also, *Praying Mantis* and *Monkey boxing* are noted for their drunken sets.



The Taoist *Eight Immortals* together symbolize happiness. From left to right they are, Han Hsiang-tzu, who has the power to make flowers grow and blossom instantly, Tsao Kuo-chiu, the patron saint of the theater with castanets, Li Tieh-kuei, the magician with the iron crutch and magic gourd, Ho Hsien-ku, the female of the group, Lan Tsai-ho, the patron saint of florists, Chang Kuo-lao, the Sage with the Bamboo drum, Lu Tung-pin, the slayer of Dragons and devils, and Chung Li-chuan, Chief of the group who has the elixir of life.

Buddhism and the Northern Hands:

History indicates that as early as the third century B.C., China and India were in contact. But the immense difficulty of the journey made them widely separated. Moreover, the temperament of the Chinese

people was such that Buddhism had to demonstrate its kinship to Chinese mysticism (Taoism) before it held any substantial lure for the people.

With the appearance of the nomadic tribes who breached the great wall came the Mahayana Buddhists. This occurred after the later Han dynasty dissolved in a tumult which reproduced the Three Kingdoms: 220-280 A.D. The Buddhist missionaries pushed in directly from India, finally capturing the favor of the Chinese people around the fourth century A.D.

Due to the continued nomadic incursions in both Northern and Southern China, the admixture of cultures gave acceptance to the Mahayanist's optimistic doctrines. Southern China was slower to yield. Confucianism and Taoism maintained a stronger grip. What finally ensued in the north was a conglomerate of both Taoism and Buddhism called *Chan* or Japanese *Zen* Buddhism.

In the 6th century A.D. the Buddhist monk Ta-Mo (Indian: Bodhidharma) of the "Chan" school, came to the Shao-Lin monastery in the Shao-Shih mountains of Honan province.

The Shao-Lin Temple (according to Robert Smith in his book *Asian Fighting Arts*) "had twelve upper and lower courts and was ringed almost completely by mountains, festooned with bamboo, cassia and cedar trees, and laced with waterfalls. The western terrace was where Bodhiruchi made his translations of the Buddhist scriptures into Chinese and were Ta-Mo meditated."



The Buddhist priest Ta-Mo, the Patriarch of Chan Buddhism in China.

Legends of Ta-Mo in Chinese mythology are quite elaborate. He was, for instance, supposed to have sat staring at a wall in a cave for nine years in meditation. Once, after accidentally falling asleep, he became so angry with himself that he tore off his eyelids and threw them on the ground from which tea shrubs grew. Thereafter, the monks of the temples used tea to deter sleep.

Ta-Mo, in an attempt to increase his monks' physical stature, introduced a series of eighteen exercises which he reputedly documented in a manuscript called the *I-Chin-Ching* or Muscle Change Classic. This text was supposedly the basis for the Shao-Lin method of boxing but, as Smith points out, it is actually a combination of static tensing postures, more calisthenic than boxing by nature. The legend should thus be viewed with caution.

The method eventually emerging from the Shao-Lin temple (traditionally representative of Northern styles in general) was called *Wai-Jya* or external family of Chinese boxing. This method was noted for its harsh training which cultivates speed, strength and elasticity. In contrast, the Southern forms were less strenuous, striving for control of breath and Chi, the Northern styles were vigorous and calisthenic.

Much of what the West has come to know of as "Kung-Fu" today has been a direct result of the Northern styles of Chinese Boxing. It was the Northern style of Shao-Lin which filtered down into Korea, Okinawa and Japan to have profound influence on the countries existing martial arts forms. For instance, the original meaning of the term "Karate" before the Japanese changed it some time in the early 1900's to mean "Empty-hand" was "China-hand." Another example is the Korean Style called Tang-Soo-Do which refers to the hand as a derivation from the Tang dynasty of China.

Tibetan Vajrayana, the Basis for Lama Kung-Fu

Buddhism was late in arriving in Tibet. And when it finally did take hold, like the Buddhism of Eastern China, it had undergone a number of changes reflecting the temperament of the people. In fact, Buddhism in Tibet had changed so radically from the original Mahayana strain that it was barely recognizable. The peculiar art and ancient demonic attitudes of the country were combined with the Mahayana philosophy, resulting in something which without a doubt required another name. That name, often, was simply Tibetan Buddhism or, because of the prominence of the Lama priests in it, Lemaism. Other names were also used. There was Mantrayana, the vehicle of the Mantras or holy words, which emphasized the religious, magical character. There was Tantrayana, which pointed toward its relationship to Tantric Hinduism. And there was Vajrayana, the vehicle of the thunderbolt, which reflected its theology.

About 630 A.D., some hundred years after Ta-Mo developed the *I-Chin-Ching* in the Shao-Lin monastery, the Tibetan prince Srong-Tsan-Gam-Po introduced Buddhism officially to Tibet. But the philosophical religion did not really catch on to any great extent until Padma Sambhava, one hundred years later, came up from Bengal to teach the Bud-

dhism of eighth-century Northern India.

This religion was a Tantric infusion of sex symbols which were devoted to natural energy: Shakti. It was based on Tantras (manuals) having a distinctly magic and spell-making character combined with a psychological doctrine, of great interest to Western psychologists for many decades.



A Buddhist Lama priest.

Though the Vajrayanic Buddhism was quite different from Chan Buddhism in the East, it had strong similarities found also in the Taoist and Confucian ideology. The symbols were different in Tibet, usually personifications of some sort, but the idea behind them was strikingly similar.

Generally, there were five celestial Dhyani Buddhas (compared to the five elements of Confucian cosmology). These were *Amitabha* in the West, *Akshobhya* in the East, *Amaghasiddhi* in the North, *Ratnasambhava* in the South and *Vairocana* in the center. All were supposedly fathered by the *Adi-Buddha*, the original Buddha essence (similar to the concept of Tao). The five Dhyani-Buddha were paired off Yin-Yang style with female elements—*Tara*, *Pandara*, *Mamaki*, *Locana* and *Vajradhatvisvari*.

The representation of the Yin-Yang parallel between religions is especially well seen in the Tantric Hindu form of “Shakti,” the feminine element, and “Shiva,” the masculine. Other transformations, as in the transformation of yin and yang into elements, then tri-grams, then hexagrams, etc., arose. A particular deity could have a variety of forms, a wrathful form, a loving form, etc.

An Art of Specialization

So far we have classified the different Kung-Fu systems by the religion which spawned them. These systems were further subdivided into the Internal (*Nei-Jya*) and External (*Wai-Jya*) schools of boxing.

The External, or hard, schools corresponded primarily to the Northern, Buddhist ways of thinking while the Internal, or soft, schools succumbed to the Southern, Taoist influences.

Admittedly, these classification schemes are semi-accurate at best. There are vast combinations of both Internal and External, Taoist and Buddhist styles which developed through yet another medium—the family system.

Styles were not only divided by geography and religious influence but, also, by the techniques they employed. For instance, styles were further subdivided into linear, circular, long-hand, or short-hand styles. In the North, under Buddhist influence, the linear, short-hand systems flourished. These styles tended more toward movement in a series of linear attacks and retreats with a variety of angles to the side. The main objective was to move straight in with strength and speed, quickly closing the gap between oneself and one's opponent. The theory that the straight line, being the shortest distance between two points, was the best, along with moving in quickly, striking quickly and getting out quickly, was paramount. Examples of this type of style are *Praying Mantis*, *Te-Sheng*, *Liu-Ho-Pa-Fa*, *Mi-Tsung-I*, *Shao-Lin*, etc.



Chang-San-Feng, founder of Tai-Chi-Chuan, had a face like a turtle, a beard like steel wool and the bones of a Crane. He was given to his mother by a giant Crane one night while she slept. He learned Tai-Chi from the Fire-Dragon men high atop a mountain.

In the South, the systems were markedly more circular. There were both long-hand styles (such as Tai-Chi and Choy-Li-Fut) and short-hand styles (such as Pa-Kua and Hung-Ga). These styles adhered more strictly to the circular hand patterns and relied more heavily on a structured set of footwork patterns. The Shao-Lin and Tai-Chi styles are usually pointed to when evidencing differences between Northern and Southern styles. They exemplify opposite ends of the hard-soft technique spectrum. Shao-Lin represents the Northern, hard style, Tai-Chi, the soft, Southern style. In between the two extremes, however, there exist multiple combinations.

Shao-Lin eventually split into Northern and Southern divisions. The Southern, or Sil-Lum, hands were then codified into five basic groups of styles. There was the Hung style—stressing power and containing both long and short-hand techniques executed in wide or low stances, the Liu style—primarily a short-hand style, and the Tsai, Li and Mo styles. These were combined in various ways to create a variety of hybrid systems such as Chan-Heungs Tsai-Li-Fu (Cantonese: Choy-Li-Fut).

Still further geographical division is expressed in the saying *Nan-Chuan-Pei-Tui*—hands in the South and kicks in the North.

The Northern styles reportedly placed more emphasis upon kicking techniques, but again this is a loose rule as there were extraordinary hand men in the North as well. Sun Yu-Feng of the Law-Horn style was famous for his Chan-Chou or revolving hands, and Ch'en Tzu-Cheng, who taught the Fan-Tzu-Men style was also famous for his hands.

In the South, hands were supposedly the dominant or first-line technique. But, as an example of an exception, Cheng-Hua of the Hung-Ga style was famous for his tiger-tail kick.

There were always exceptions, as there are exceptions to most rules. But overall, the systems tended toward kicks in the North and hands in the South.

The classification of Kung-Fu systems as being Northern or Southern, Internal or External, Long-hand or Short-hand, Hard or Soft, are the generally accepted methods used to describe what is being done in a given style. But there are still more subdivisions. These are the specialized technique categories for which Kung-Fu is famous.

Although many good boxers studied a variety of systems, often traveling from province to province seeking different styles and teachers, practically every boxer had a special technique he favored over all others. One thing he could do better than any other. Perhaps it was a sword or weapon technique, perhaps a special hand or kick.

Often, a student specialized in a particular technique from his style of Kung-Fu such as the claw hand or the devil's hand or the eye of phoenix hand, etc. Then, breaking away from his school, he would begin a new style or branch of his old system revolving around his specialty. He might become the founder of the Tiger-claw system of Shao-Lin or the Eagle-claw system, or the six-methods system, etc.

When the new school was founded, it was not unusual for the

teacher to keep a secret technique, passing it on to his top student just before he died.

Many teachers never found a student they thought worthy of their special technique and, consequently, many hands and whole systems died with their masters.

Even today a good many Kung-Fu schools only teach the good stuff to students of long standing in the school who have proven themselves.

The specialized hands became a trademark for many styles. If a person trained a certain part of his arm or hand you could tell what school he was from.

This, then, was how the schools themselves were categorized: by the special technique they taught. This specialization could take the form of a whole series of techniques (for instance, the *Wu* system of Tai-Chi contained energetic jumps and kicks. But Yang Lu-Ch'an, the founder of the *Yang* school, modified it to encompass large, sweeping movements and quick, shorter ones). But it often took the form of a single hand or foot technique. The Iron Palm is an example, taking the practitioner at least ten years of diligent work to attain.

Political Reform and the Secret Society

With both the previously outline of Chinese religion and the fact that Kung-Fu had undergone considerable development over the years kept in mind, we now move several centuries into the future, around the year 1200 A.D., picking up the story of the Shao-Lin temple which played an extremely important role in the cultural heritage of Kung-Fu.

The Yuan dynasty (lasting some eighty years) found China under the rule of Mongol invaders (Genghis Khan). Before long, the Chinese managed to push the Mongols back into Mongolia and, for a time, enjoyed an artistically prolific period under the Ming dynasty (1368-1644). Around 1644, however, the Eastern Tartars or Manchus, invaded and conquered China.

When the Manchus came into power they made Peking their capital. It was called the Forbidden City because all were forbidden entrance unless they were of considerably high rank. The Manchus, to say the least, reigned throughout China with an iron fist spreading terror wherever they went.

They divided people into four classes. The highest, naturally, were the Manchus. The second class was the people of the West (Tibetans and Turks). Then, the Northern Chinese and, finally, the Southern Chinese. Understandably, the Southern people were most active in hatching plots to overthrow the government.

Before long secret societies were cropping up right and left making strikes for freedom. The White Lotus Society, the Illustrious Worthies, the White Cloud, the White Feather, the Society of Divine Justice, the Three Incense Sticks, the Eight Diagrams Society, etc., etc. All had in mind to restore the Ming to power.

Perhaps one of the most infamous and powerful of the secret societies (and still in operation) was the Triad Society which began sometime during the reign of the second Manchu Emperor, Kang-Hsi.

In the 17th century Emperor Kang-Hsi sent a barrage of imperial troops to defend China's borders which were bending heavily under pressure from marauding invaders. He was helplessly driven back. Kang-Hsi subsequently issued a public appeal for volunteers to help defend the country, whereupon 128 monks from the Shao-Lin monastery in Fukien province responded to the call and succeeded in pushing back the barbarians without themselves suffering a single casualty.

Victorious, the monks marched to Peking where the Emperor, in gratitude, bestowed upon them a three-linked jade ring, a sword and an imperial seal shaped like a triangle.

Time passed and the legend of the Shao-Lin temple's martial abilities grew. All was well until the Emperor died for as soon as the Dragon-throne changed hands, the governor of the Fukien province, jealous of the power and prestige of the monks, began instigating trouble between the new Emperor and the temple. He warned of the hazard of the temple. "What if the powerful monks turned on him?"

The Emperor, in a Tsao-Tsao like fit, ordered the temple immediately destroyed, a task he completed with the help of a dissident monk who led the imperial army into the monastery.



The secret societies of China used a variety of signs, emblems and patterns (even Kung-Fu movements) to identify themselves. One such pattern, which told of the burning of the Shao Lin Temple and founding of the Triad society, was the Willow-Leaf-Pattern found on Chinese plates and cookware. When the Manchu government discovered the meaning of the pattern and that it was a secret society emblem, all the plates were ordered destroyed. The pattern turned up later in Europe, where the new story explaining the pattern (a figment of some businessman's imagination) became very popular.

All but five of the monks, who took with them the triangle-shaped imperial seal in their escape, were killed. These five monks became known as the "Five Ancestors" of the Shao-Lin temple.

Vowing to destroy the government and return the Ming to power, the monks formed a brotherhood which they called the *Heaven, Earth and Man* society. They took the surname Hung, calling themselves the Hung brothers and made the imperial seal which they saved from the monastery the seal of the Hung League (placing the character for Hung in the center of the triangle).

As political unrest grew over the years, the Hung League, also known as the Triad or Heaven Earth and Man Society, also grew. Local revolts became increasingly more prevalent, repeating the fashionable pattern of killing the local magistrate, razing government buildings and freeing prisoners from jail.

Other Shao-Lin temples were constructed only to be burned down by the government when discovered. The temples became a refuge for dissident martial artists wishing to help with the revolution.

The government, constantly in pursuit of revolutionaries, drove many to leave the country altogether. Some escaped to *Gim-San*, the Golden hills—San Francisco.

When the Chinese set up camp in San Francisco (then Yerba Buena) they brought with them a benevolent society structure which was primarily a self-help organization designed to assist new arrivals from China. The Chinese Six Companies, originally agents of provincial firms in Hong Kong, established a coolie trade with San Francisco and became much the same as a traveler's-aid society. In 1850 the Six Companies' structure began with the formation of a single company constructed to help all newcomers to Chinatown and by 1868 practically all of the 62,000 Chinese residents of California were members of one of the Six Companies: Sam-Yup, Nig-Yuen, Sei-Yup, Yeung-Wo, Hop-Wo and Hip-Kat. These Companies represented the six Chinese districts and dialects in China—Sei-Yup (fourth dialect) and Sam-Yup (third dialect) eventually becoming the most well-known to outsiders.

Before long, other organizations followed the Six Companies. Notably, the Tongs (from the Mandarin T'ang meaning association). In 1854 there were at least three Tong societies thriving in San Francisco. The Chee-Kong, Hip-Yee and Kwong-Duck. And it was with the migration of members of these and the latter Tong brotherhoods that Kung-Fu probably made its grand debut in the United States for many of the Tong Brothers were refugees from old-country secret societies where Kung-Fu was a way of life.

Hop-Gar, Martial Art of the Tibetan Lama Priests

Over 300 years ago, in the Ming Dynasty, there lived a Lama priest named Dai-Dot.

Through years of meditation and observation of a variety of animals, Dai-Dot eventually began to form in his mind, the basis for Hop-Gar Kung-Fu. But it was not until the Lama priest observed, one day, the antics of a large White Crane and an Ape in the midst of heated battle.

Making the Crane and Ape form the basis for his style of Kung-Fu, Dai-Dot created what he called the *Lion Roar* style of martial art. This art was composed of eight fists, eight steps, eight fingers, eight grips, and eight kicks, based on the theory of keeping the hands away from the body and not striking unless there was a pressure point to strike.

Lion Roar eventually became taught in the *Ting-Juck-Lui-Yam* Temple by another Lama priest called Kay-Lam-Buddha. But it was not until three generations of Masters had passed, that the *Lion Roar* style became known as Lama Kung-Fu.

In the Ching dynasty of China, the Tibetan priests were held in high esteem by the Manchu leaders. After all, they were very closely related.

The Lama priest became the Royal Family's teachers not only in matters of religion but also in Kung-Fu. All members of the family were required to learn the Lama style of martial art.

A temple was erected just outside the palace specifically to train the Royal Guards in the Lama Art, and up until the middle of the Ching Dynasty, Lama was the official, or Imperial Kung-Fu of China.

In the Ching Dynasty, in a small town on the border of China and Tibet called *Ching Hoi*, there lived another Lama monk named *Jikbo-loklotow*. His Chinese name was Ng-Muy. Ng-Muy (who later became famous—as a nun—in a popular folk tale) had four top students: Kup-Duk, Gai-Bai, Ling-One, and Fan-Tiu, each of whom specialized in a different aspect of his system. One specialized in the *White Crane* style which was based upon keeping the hands away from the body, striking for nerves, and side-step striking while bypassing the block. Another specialized in the *Law Horn* style which advocated the single-forward step and strike, the locking stance, and the foot-trap. One specialized in the *Ta-Mo* style which emphasized the *cutting-hand*, designed to shock the opponent. And one specialized in the *Wei-T'o* style (the most advanced) which moved the hands like a whip, or wet towel.

These styles were not known as *White Crane* or *Law Horn* at the time. They were simply called *Lama*.

When Ng-Muy realized he was getting old, and approaching death, he took on one last student whom he taught his complete system. His last student was named Hing-Duk.

The small village of *Ching Hoi* is where the Great Grand Master, Wong-Yan-Lum, went in order to learn the Lama system from Hing-Duk.

After returning to China with the style, and teaching the art to the guards of one of the monasteries, Master Wong-Yan-Lum erected a *Ta-Lei-Tai* or hit-fighting-stage in Canton, which was a public stage where he took on all challengers with his newly named Hop-Gar style of Kung-Fu (previously, *Lama*).

Sifus came from far and wide to fight him; in all, some 150 were defeated. Nobody could kick him off the stage. He was, accordingly, introduced into the *Canton-Ten-Tigers* which was an exclusive group of the ten best Kung-Fu men in China. Master Wong-Yan-Lum occupied the number one seat in the *Ten-Tigers* organization.

The Great-Grand Master rarely taught his art, and only had one offi-

cial representative for a long while. This was Wong-Hen-Wing (although Ng-Yim-Ming also learned from him).

In 1950, Master Ng-Yim-Ming, who was teaching Lama Kung-Fu to the Air Force in mainland China, came to the United States to see his wife and children in San Francisco and decided to stay. His American name was "Harry" but he was more generally referred to by the Kung-Fu crowd in San Francisco's Chinatown as the *Old Man*.

It was from Master Ng-Yim-ming that Chin-Dai-wei learned the art of Hop-Gar (the name given the style by Wong-Yan-lum) and because Master Ng learned directly from the Great Grand Sifu Wong, he is considered a second generation Sifu (making Master Chin a third generation Sifu and his representative, fourth). The art had passed through only one other hands, those of Master Ng's, before Sifu Chin finally learned it.

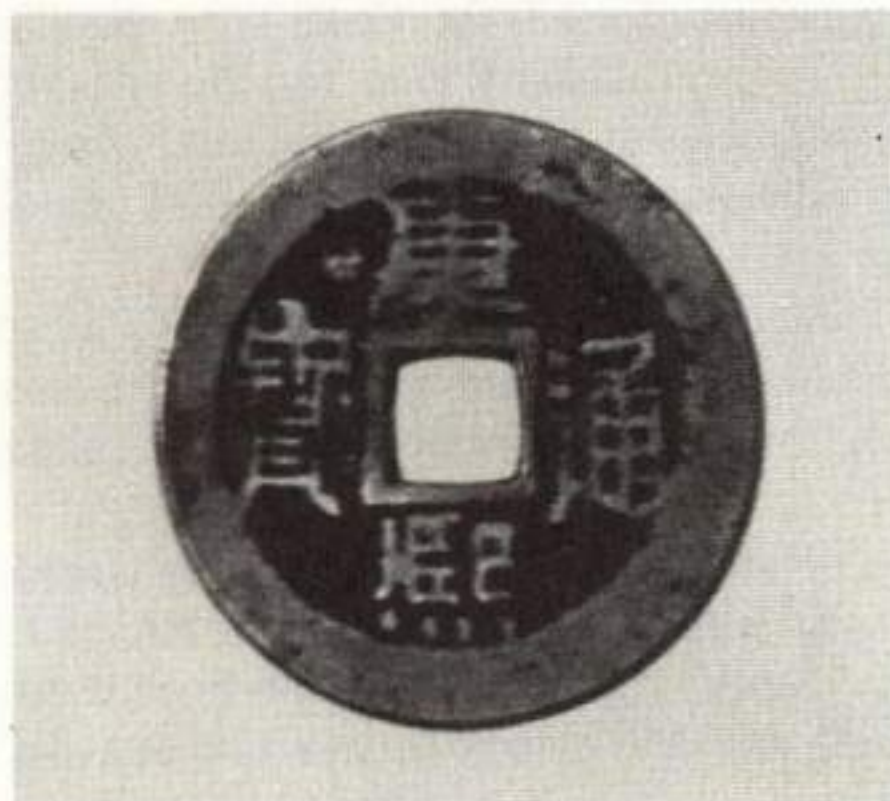
The style is primarily composed of twelve short-hand (six offensive and six defensive), twelve long-hand (six offensive and six defensive) and eight sets or forms. There are a variety of kicks used but they are considered *second-line* techniques, the hand techniques being *first*.

Perhaps the most important aspect of the art is the footwork, explained later in more detail. There is a very structured set of footwork patterns making the other techniques feasible.

The footwork, called *Kay-Men-Bo*, is known as the footwork against everyone else's. It is the different footwork originally stemming from Jikboloklotow's Mu-Fa-Jeong which was a series of stumps driven into the ground atop of which the practitioner would practice his footwork. (Note: Master Wong-Yan-lum spent some eleven years on the Mu-Fa-Jeong in order to perfect it.)

There are five basic footwork patterns: the *Triangle*, the *Four Directional*, the *Single Flower*, the *Seven Star*, and the *Pa-Kua* step, each of which have scientific explanations for their use.

The footwork and hand techniques interlink through theories of straight and circular movement, illustrated by a Chinese coin which



As in the Chinese coin, the square and circle are but parts of the whole. Technique-wise, one counters the straight with the curved and vice versa.

contains both the straight, or square, and the circular. If the hands go in straight lines, the footwork is generally circular. If the hands are circular, the footwork is straight.

The basic philosophical tenets of Lama Kung-Fu are expressed in the four words *Chon*, *Sim*, *Chun*, *Jeet*, which are explained as follows:

Chon: To destroy. When facing a tiger you cannot say, "Look here, tiger, let's talk this over." The tiger will not talk. Whether fighting a rabbit or an elephant he will always exert maximum force to kill.

When you destroy a tree, pull out its roots, that it cannot grow again. This is *Chon*. To destroy the enemy completely, that he cannot renew his attack.

Chon is a mental preparation. A way of looking at your situation. How you face your opponent. What you intend to do. And the intention of *Chon* is one of cruelty.

Sim: To evade. This means, not to meet force directly. Not to use one's force against what is hard, but not to go too far in yielding. Not to be too hurried in evading a stroke, but not meeting it head on.

Chun: To penetrate. This means to aim at the space in-between.

There is a space whenever the opponent has come out and has not yet returned, and whenever he is going to return and has not yet got back to his position. To attack this in-between space is called *Chun*.

Jeet: To intercept. When one checks his opponent's force before it is released, the opponent will be surrounded. When one takes advantage of the end of his opponent's force after it is released, his opponent will be trapped. When one uses a cross-wise force against his opponent's straight, or a straight against his opponent's cross-wise, this is called *Jeet*—to intercept.

Chapter II

"One must act in accord with the principles of his system. If the principles are lost, one's techniques come into disarray. He who keeps the principles can reason by them for the result of each of his actions."

Looking at some of the positions Kung-Fu people employ, one is tempted to ask why he is doing it that particular way. Why does he stand like that? Why is his hand shaped like that? Why are his feet that way?

True, many positions are more showy than functional. But, often, it is not by chance or fancy that the positions look the way they do. It is by design.

Many peculiar-looking positions and stances have very practical, scientific reasons for looking the way they do. True again, it may seem or actually be off balance, or it may not jive with the theories of your own particular style, but perhaps this is intentional. Perhaps the stance is overly open, or off balance for a reason.

Many hands are formed in specific ways to tense certain muscles to be used in some specific patterns. It is a mistake to assume that a nice-looking movement is useless for fighting, or to think that "This guy can't do anything from that crazy position." There is a saying, "One should not take a live tiger for dead." After all, one of the first rules one learns in the martial arts is not to tip your hand so your opponent can mount a defense (expressed in the Chinese saying "Bu-Lu-Tao-Fung": Never show the edge of your knife).

The four On-guard positions shown in this chapter are but a few of the stances of Lama. They are fairly easy to use with most of the techniques discussed.

When standing in the positions, try to relax as much as possible. The key to the movements is that they be free and natural, for the greatest art remains flexible, having no form in itself—yet its techniques are always there.

Remaining relaxed and calm enables one to move quickly when the time to move arises. Also it settles the spirit and calms the mind. One should not be moved by the wind of another's spirit.

"He who masters the best of motions in the Universe must also look for the best of stillness."

Each stance can be assumed on either right or left side and the techniques used, practiced from a variety of different stances.



The Lama Fist

The Lama fist is shaped a bit different than the fists of most other systems. The index and middle fingers are pulled in tightly, while the two smaller fingers are slightly relaxed in order to square the fist. The thumb is brought back so it does not extend down, covering more than the index finger.

The striking surface of the fist is the large knuckles of the index and middle fingers.



The Kick Hand

The Kick hand is the trademark of Lama. It is used primarily to cut into pressure points. The striking surface is the top portion of the wrist between thumb and index finger.



The Chin-na Hand

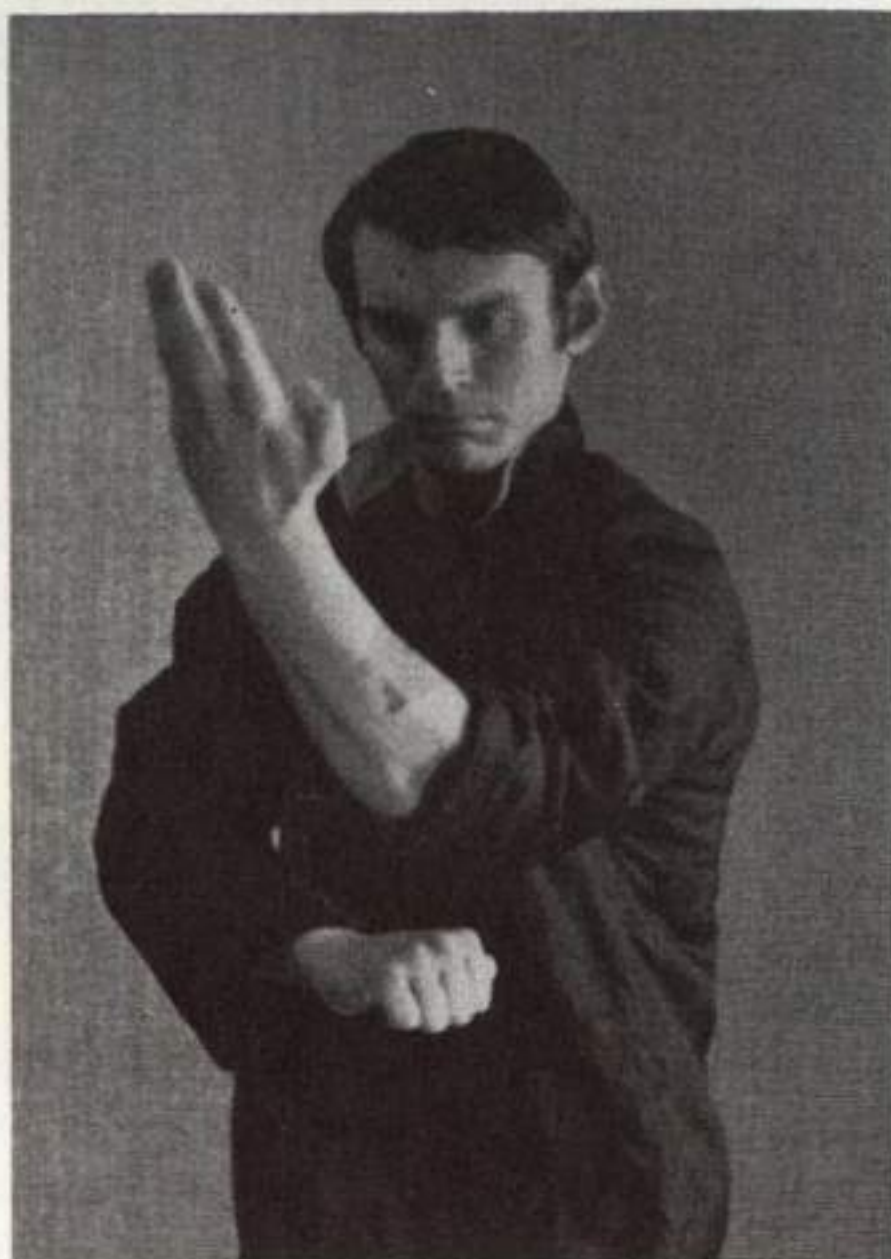
The grabbing, or Chin-na, hand looks like a scrunched-up claw-hand. It is specifically designed to grab or twist, rather than rake across, its target. The hand is devastating when developed. Some practitioners have such a strong Chin-na hand that they can crush Coke bottles by squeezing them with their fingers.

Pull your palm up so that it faces your target. Curl your fingers and thumb in as if grasping an object.



Back of Hand

Often trained to strengthen the small bones of the hand which break easily. The back of the hand is often used to cut or chop with. It is also used to deliver a stinging type of back-hand slap. The back portion of the cutting edge of the hand is used to strike with.



The Forearm

The forearm is a valued weapon in Lama. It is trained in such a way that it is sharpened like a knife.



The Single-Finger

The Single-finger, trained as a specialty hand, can be devastating. It can be driven directly into an opponent's chest.

The tip of the index finger is the striking surface.

Curl all but the index finger in as if pointing at something.



The Palm

A favorite specialty hand of many systems, the palm is used in a variety of ways. Generally, the external schools strike with the heel of the palm, the internal schools with the hollow.

The Palm is used in place of a fist by some Kung-Fu styles, the clenched fist being symbolic of violence. Fut-Ga Kung-Fu, for instance, because of its Buddhist background, uses many palms and almost no fists. This is illustrated by the Buddhist bow composed of pressing one's palms together instead of the usual Kung-Fu bow which is an open hand pressed against a clenched fist (representing either yin and yang or the character for 'Ming'—which stretches back to the secret society days when the call of the brotherhood was to restore the Ming to power—*Fan-Tsing, Fuh-Ming: Destroy the Manchus, restore the Ming*).



The Crane's Beak

When the tips of the fingers of the Crane hand are used to strike with instead of the back of the wrist, the hand is called the Crane's beak.

At the point of impact, the fingers are squeezed tightly together making them hard.



The Crane Hand

When the tips of the fingers are brought together and the hand bent down at the wrist, this is called the Crane hand.

The Crane hand is used by striking with the back of the wrist. It is used to strike portions of the head and pressure points and may also be used in blocking.



The Snake Hand

The Snake hand uses the edge of the second row of knuckles on the hand to strike with. It is often used to strike pressure points or portions of the head. The hand techniques mimic the snake's movements.

Shape your hand in the same fashion as the Lama fist. Then, roll your fingers forward, exposing the second row of knuckles of your fingers.



The Dragon's Head

The Dragon's head uses the second knuckle of the extended middle finger, with the hand shaped like a fist. It is used to strike pressure points on various parts of the body.

The Dragon's head is an important mythological symbol. It is said that one only sees a Dragon's head and tail, never his body, for it is constantly changing. Dragons are depicted as continually writhing and twisting in Chinese art work.



The Twin Dragons Fighting for the Pearl

The Dragon presides over the Eastern quadrant of heaven. He represents royalty.

Mythologically, the twin Dragons fighting for the pearl represents the ensuing peace which will emerge from their conflict. The insignia is found painted and carved into many altar-pieces and other religious artifacts.

Traditionally the dragons are separated by the number of claws they possess. Five clawed dragons are reserved for the Emperor. Four clawed, for lesser members of the royal family and three clawed, for officials.

The twin dragons' hand employs the tips of the index and middle fingers (the thumb and two smaller fingers being curled into the palm) to attack soft portions of the body such as the eyes.

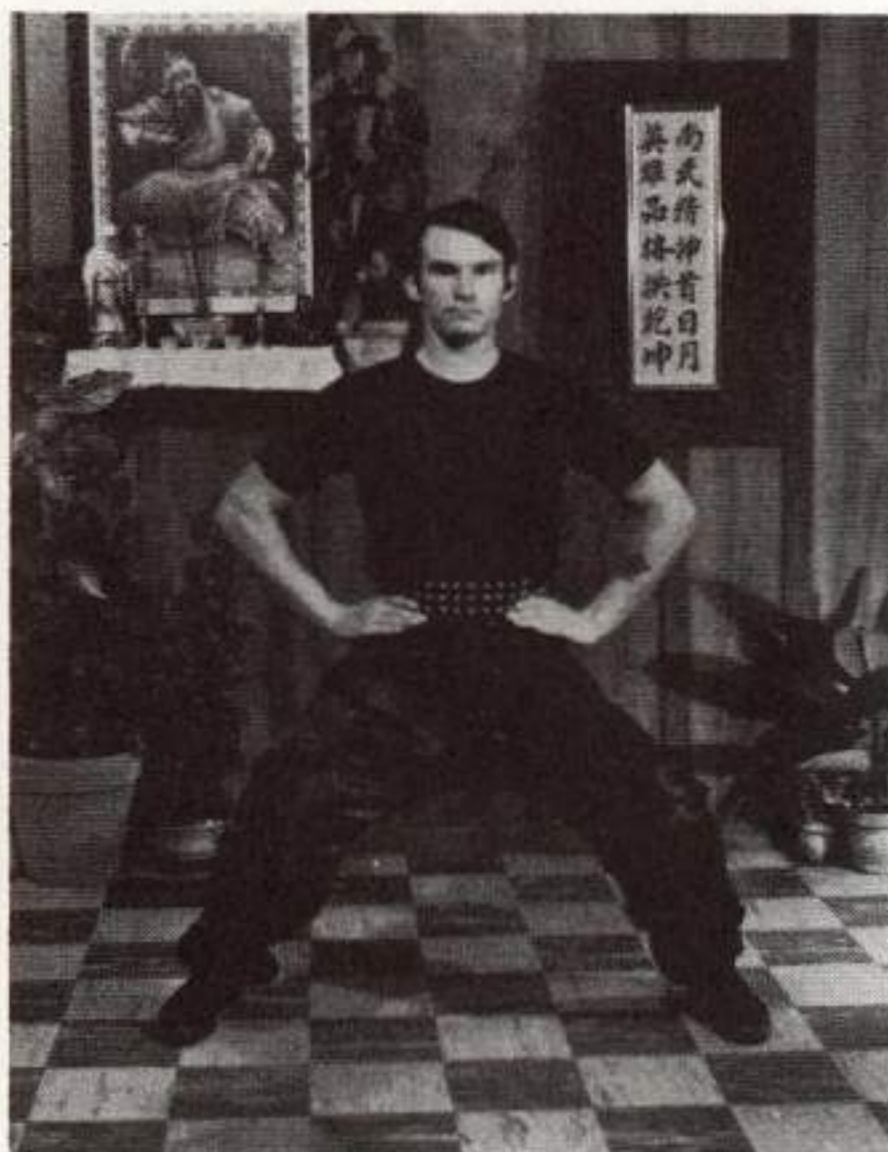


The Eye of the Phoenix

As the Dragon was the symbol of the Emperor, the Phoenix was the symbol of the Empress.

The Eye of the Phoenix employs the second knuckle of the extended index finger with the hand shaped like a fist. It is used to strike pressure points, usually on the head.

THE TWELVE LAMA STANCES



The Horse-Riding Stance

This stance is called "Horse-Riding" (*Chi-Ma*) because of the appearance one gives while standing in the position.

Feet should be spread slightly wider than shoulders width, either parallel or slightly pigeon-toed. Squat down, pulling your knees outward and rolling your hips under.



The Bow (and Arrow) Stance

(1) Begin in the Horse-Riding stance with your hands on your waist and your eyes straight ahead. (2) Keeping your head position fairly rigid, shift your weight onto your right leg, which remains bent (and is therefore called the 'Bow-leg'), and twist to your right. (3) While turning, your left leg stiffens, becoming straight (and is therefore called the 'Arrow-leg'). Your hips and shoulders turn as far as possible, assuming a locked position. Your feet are parallel to one another and at a forty-five-degree angle to the direction you are facing—which is now over your left shoulder.

When the arrow-leg side of this stance is forward, the position is called the *positive* stance. When the bow-leg side of the stance is forward (not shown) the position is called the *negative* stance. All bow stances in this text will be "positive" unless otherwise specified.



The Back-bow Stance

(1) Begin in the bow stance, right shoulder forward. (2) Twist your shoulders and hips to your right, keeping your feet in place. Your line of attack (the direction you should now be facing) is in a direct line with your Arrow-leg.



The Single-splits Stance

(1) Assume the back-bow stance, facing right. (2) Slide your arrow-leg forward, widening your stance, bending down on your bow-leg as far as you can go.



The Shooting Stance

(1) Assume the bow stance, left shoulder forward. (2) Bend in on your Arrow-leg, sliding your arrow-leg foot in toward the foot of your bow-leg, raising up on your arrow-leg's toe (the foot of your bow-leg remains flat on the floor). The majority of your weight is on your right leg.



The Ape Stance

(1) Assume the Shooting stance, left shoulder forward. (2) Bring your knees close together so they are touching, and pinch them in together, turning your left heel slightly out. The majority of your weight is on your right leg, your knees are touching and your body tilted over to your right.

Your shoulders are twisted right, your left shoulder forward.



The Kneeling Stance

(1) Assume the Shooting stance, hand on your hips, left shoulder forward, the majority of your weight on your right leg. (2) Move your weight back slightly onto your left foot, more evenly distributed between both legs. (3) Bend down so your knee is almost touching the floor, and pull your knees outward.



The Crane Stance

(1) Assume the Horse-riding stance, hand on your hips, eyes straight ahead. (2) Shifting ninety percent of your weight onto your left leg, which remains bent, turn to your right (clockwise). Your right leg is extended out in front of you, also bent, with only the toe of your right foot lightly touching the ground. The heel of your right foot is slightly turned out.



The Hang Stance

This stance is similar to the Crane stance, but is lower.

(1) Assume the Crane stance, right foot extended out in front of you, the majority of your weight placed on your left leg. (2) Sink down as low as you can go on your left leg. Your right toe should be lightly touching the ground with almost no weight on it. Your left foot should be flat on the floor.



The Floating Stance

This stance is similar to the Crane stance. However, unlike the Crane stance, the foot of your extended leg is flat on the floor and your weight more evenly distributed. Your legs are pinched in at the knees and your front toe is turned in so your feet are parallel to one another. This stance is seen in *Pa-Kua* Kung-Fu.



The Single-Leg Stance

(1) Stand straight up on your right leg keeping your back straight, hands on hips. (2) Turn your shoulders to your left and cock your left leg up as high as it will go, pointing your toe in toward your right knee. Your left, cocked, knee twists to your right, counter to the twist of your shoulders.



The Cross-over Stance

(1) Assume the Bow stance, right shoulder forward. (2) Twist your shoulders and hips to your right (clockwise) stepping with your right foot across and in front of your left. As you step with your right foot, your left leg bends. Your left knee should be touching your right calf. The majority of weight is on your right foot which is flat on the floor, and your back is straight, shoulders and hips twisted as far to the right as they will go.

THE FOUR LAMA ON-GUARD POSITIONS

The Buddha-Leading On-Guard Position

(1) Assume the Bow stance, left shoulder forward. (2) Hold your left arm down, slightly bent, with your hand pointing up. Your other arm is extended down behind you in the same manner. Your body should be relaxed and loose.



The Crane On-Guard Position

(1) Assume the Crane stance, left foot extended out in front of you. (2) Your right arm is extended out in front of you with your hand shaped in a relaxed, palm-forward manner. Your left arm is extended directly up in back of you with your left hand clenched tightly into a fist.

The Ape On-Guard Position

(1) Assume the Ape stance, right shoulder forward. (2) Your right arm is cocked at the elbow with your hand held slightly lower than eye level. Your hand is open with the thumb pulled into the palm. Your rear arm is held down in back of you with the hand slightly cupped.

In this position your shoulders are pulled in toward one another and your back is arched slightly over.



The Tiger On-Guard Position

(1) Assume the Bow stance, right shoulder forward. (2) Your right arm extends down slightly bent with your right hand open, thumb pulled into the palm. Your left hand is raised almost head-high and held in the shape of a claw (Chin-na hand).

Chapter III

Introduction:

When most people think of hitting someone they think of striking their opponent's face or stomach or other usual places. They completely ignore many of the more accessible but unusual places such as pressure points and nerves. But just as surely as an electric light can be switched off by breaking the electrical circuit, an opponent, too, can be switched off by breaking into his nervous circuit. Lama specializes in nerve-striking techniques.

When an opponent puts out a bridge (which means his arm or leg is extended in some way that bridges the gap between the two of you) he is opening himself to a nerve strike. There are many nerves in the hand and arm which can be attacked. After all, why waste movement? If you are going to block something—make the block do some damage too.

The *squeeze* point is a technique used in conjunction with all hands techniques. This consists of keeping the body relaxed until just prior to the point of impact with the target. The particular hand shape being used should not form until reaching this squeeze point. It should remain relaxed in order to provide speed (for it is hard to move quickly when tense).

When your hands go out (in attack or defense) they should be dealing in some way with the opponent's balance, not only striking, but *uprooting* him. The hands strike through the bridge to do this.

The Lama hands, much the same as the Tai-Chi hands, are based on theories of Yin and Yang. The end of contraction is termed Yin, the end of extension is Yang and it should be your intention to place your opponent in the middle. Lama is known for punching through the opponent.

Techniques in Lama are often called *Wave* techniques. Each punch, block or kick is an effect of the opponent's action.

The use of the five animals: Tiger, Snake, Crane, Dragon and Monkey, are found everywhere in the philosophy. These animals represent states of consciousness. Five ways of perceiving your situation. This is explained by looking at a statement made early in the text regarding "Tao."

"The Tao that can be named is not the real Tao."

The idea here is that Tao, as well as Kung-Fu, is not an intellectual thing. It is an intuitional—doing thing. Knowledge of Tao comes not by better defining it but by being it. The more one tries to understand

intellectually, the further away one gets from actual understanding. This is why the Zen "Cohans" such as

"What is the sound of one hand clapping?"

are such important tools for Zen training. They are designed to wrench the individual away from traditional modes of thought.

Animals function on a different level of understanding than does man. Each animal has its own special characteristic, but it should be remembered that it is not the animal itself which is important (if it were the Dragon would be of no use being pure fantasy). What is important is not that you look as much as possible like a gigantic bird, flapping his way across a field. It is the characteristic behind the symbol, representing an intuitional piece of man's nature which is important. The cleverness of the monkey or the fierceness of the tiger or the evasiveness of the crane is an example (but a limited one). ❧

Another example—what does a dog do when he is attacked? Does he jump back into his "Dog-stance"? Does he block-and-counter? Does he bounce up and down? Or does he simply jump you? The dog knows nothing about fighting techniques, all he knows is that he is going to bite you and that's that. He doesn't intellectualize. He doesn't practice biting techniques. He just bites.

Fortunately Lama is a bit more structured in its technique than the dog is in his but the idea of functioning on an intuitional level, making the animal attitude the central theme of your techniques remains the same.

There is a proper range between one's own body and one's target for each technique. Kicks offer the longest range, short-hand, the shortest and long-hand is somewhere in-between.

If the opponent stands inside or outside the range of your technique, it is hard to do any great damage to him. Kicks are, perhaps, most subject to range problems as the opponent can either move a few inches back or forward to evade or jam the technique. The long arm is a bit harder to get inside of and the short hand, harder still. Positioning becomes a prime concern both in attack and defense where range is a problem. It would seem that the longer the technique is, the easier it would be to break inside its range, but the extra distance afforded the practitioner by the longer technique (combined with a footwork designed to aid in positioning) often gives slightly more time than does the shorter technique. It all tends to equal out. Both short and long techniques have advantages and disadvantages. What Lama tries to do is cover the disadvantages of the short techniques with the advantages of the long and vice versa. After all, the danger is not so much in your having a weak point as it is in not knowing you have a weak point.

The techniques shown here have been broken down to present the basic gist of the move. Each technique should be practiced on both sides, varying the stances used. The on-guard stances illustrated vary.

The *form* illustrations show the most important aspect of the particular hand technique. The *function* illustrations shows the On-guard stance and the function of the technique in a basic manner against an opponent.

THE 12 LAMA LONG-HAND TECHNIQUES



The Straight Punch

(1) Assume the Tiger On-guard position, left shoulder forward. (2) As your opponent steps in, punching for your face, avoid his punch by bringing your left hand up and across your body, catching his arm at the joint with a claw (Chin-na) hand. This guides his punch around to your left. (3) While your left hand is moving up to grab his arm, you begin shifting to the other side of your bow stance. At the same time, bring your right hand down to your waist. (4) A little more than half-way through your turn, as your opponent begins his second punch with his left hand, sidestep to your left with your bow leg, completing the turn of your shifting horse, and end by punching with your right fist.



The Up-Swinging Punch

(1) Assume the Tiger On-guard position, left shoulder forward. (2) As your opponent steps in, punching for your face, avoid his punch by forming your left hand into a fist and swinging straight up in front of you. This blocks his punch. (3) As your opponent steps in to strike with his left hand, turn to the other side of your stance, taking a side step with your left foot, and bring your right hand up in the same manner as your left. This time, aim the knuckles of your right hand (formed in a fist) at your opponent's chin. This movement both blocks his punch and strikes his chin. (4) Complete the movement by bringing your arm all the way up until it will go no further.

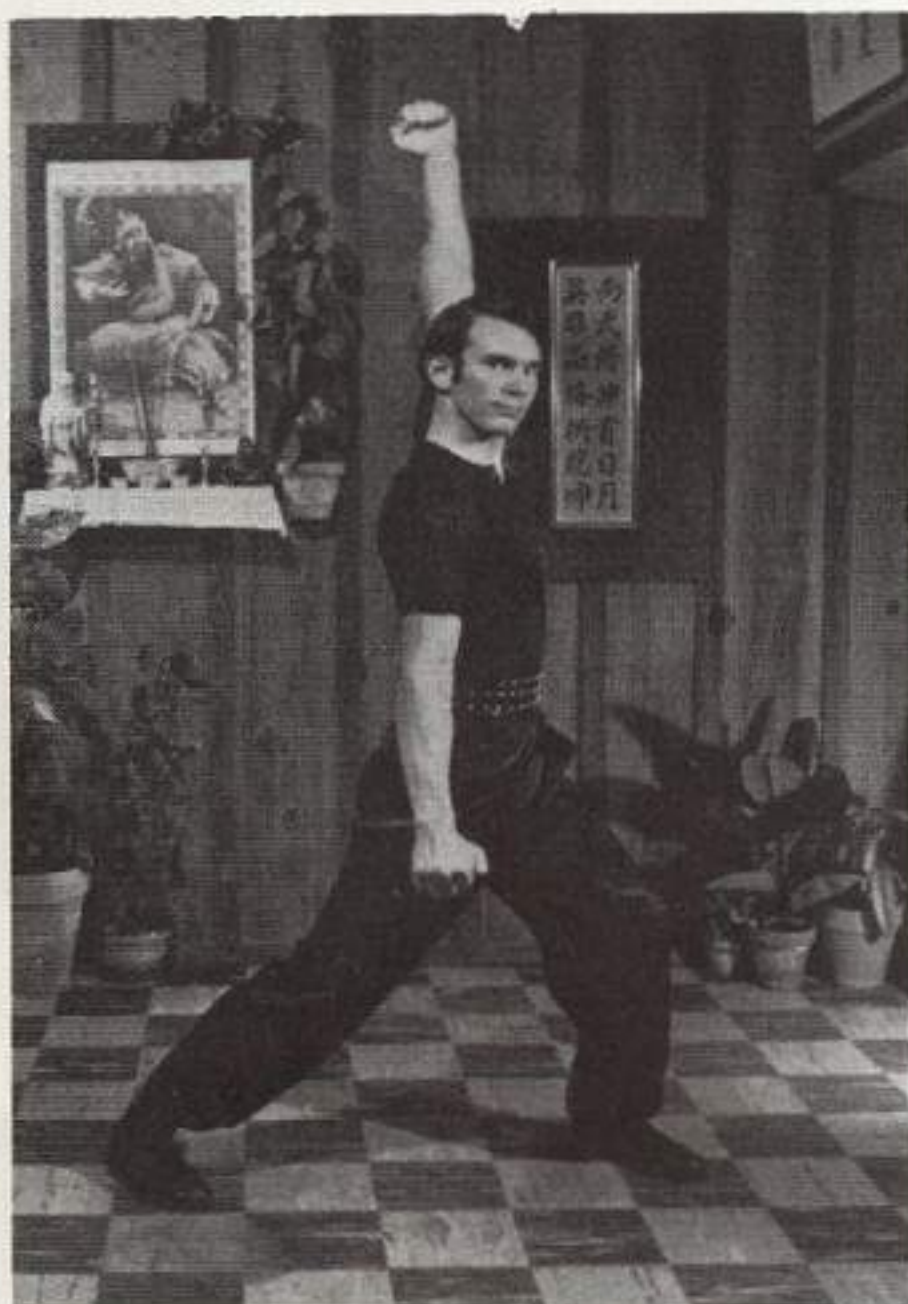




The Backhand Punch

(1) Assume the Tiger On-guard position, left shoulder forward. (2) As the opponent steps in, punching with his right hand, bring your left hand around and out in a circular manner, striking down on his arm just above the joint. (3) As your opponent steps in to deliver his second blow (with his left hand) turn to the other side of your bow stance and, taking a sidestep to your left, bring your right fist around in a circular manner, striking down on the bridge of his nose.

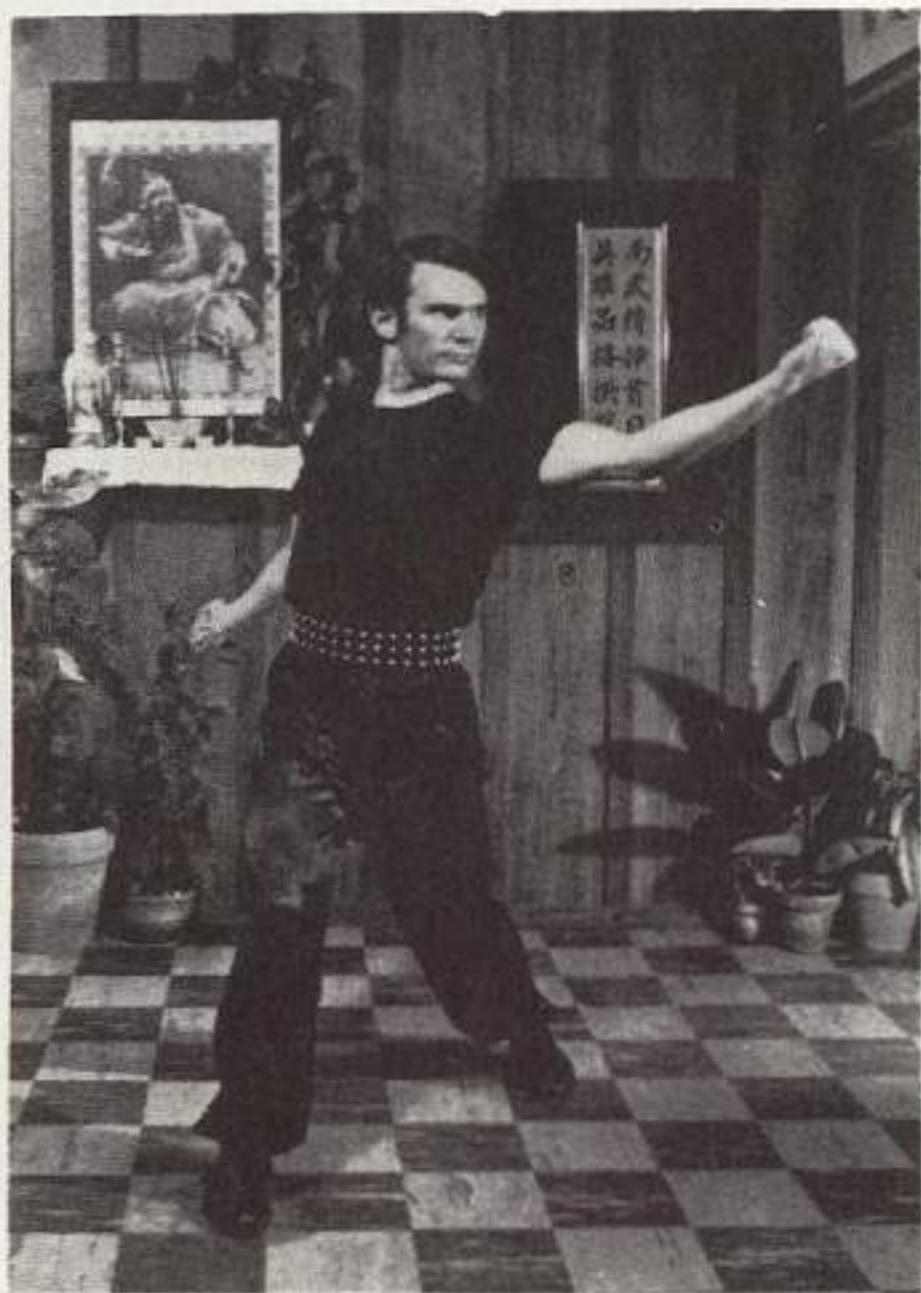




The Overhead Punch

(1) Assume the Crane On-guard position, right hand and leg forward. (2) As your opponent steps in punching for your face, avoid his punch by bringing your right hand up, meeting and guiding his punch to your right. Simultaneously sidestep to your left and, transferring your weight onto your right leg, pull the opponent's arm down with your right hand. (3) Pivoting on your right foot, turn 180 degrees. Your left shoulder is now facing into your opponent. (4) As your left foot moves back, in order for you to assume a positive bow stance, your left hand comes down in a circular manner, scraping across his face. (5) Finish the movement by pulling your left hand down and moving your right hand up into the proper Overhead punch form.





The Stretch Punch

(1) Assume the Crane On-guard position, right hand and leg forward. (2) As your opponent punches for you with his right hand, avoid his punch by sidestepping to his right in the manner demonstrated in the "Walking step" previously discussed. (3) As your weight moves onto your right foot, begin turning into your opponent, simultaneously bringing your left hand underneath the bridge formed by your two joined arms. (4) Taking another step with your left foot, move into the bow stance and, while shifting your weight back onto your left foot, thrust your left arm up underneath your opponent's right arm, thereby throwing him back off balance.





The Whip Punch

(1) Assume the Crane On-guard position, left hand and leg forward. (2) As your opponent strikes for your face with his left hand, avoid his strike by bringing your left hand in the Crane hand form, up underneath his strike. At the same time, step to the left with your left foot, moving into a negative bow stance in relation to your opponent. (3) Spin around clockwise, pivoting on your left foot and, while sliding into a bow stance, whip your right arm around horizontally, into his stomach.





The Wipe Punch

(1) Begin in the Ape On-guard position, left shoulder forward. (2) As your opponent steps in, punching for your face with his right hand, avoid his punch by bringing your left hand across your body, guiding his punch around to your left. (3) Turning to the other side of your stance, and shifting from the Ape stance into the bow stance, bring your right fist around in a circle, striking your opponent's face in a side-ways scraping movement, using the row of second knuckles of your hand to strike with.





The Chop Punch

(1) Begin in the Ape On-guard position, left shoulder forward. (2) As your opponent strikes for your face with his left hand, avoid his punch by pushing it away with your left hand. (3) Step to his right with your left foot. As you shift your weight onto your left foot, begin turning into him. Pull his arm down with your left hand and bring your right arm over and down on the back of his neck using the end of your forearm to strike with as you lock into the bow stance. The footwork here is the *Step-and-turn* step previously discussed.





The Hook Punch

(1) Assume the Ape On-guard position, left shoulder forward. (2) As your opponent steps in, striking for your head with his right hand, avoid his punch by guiding it to your left as shown. (3) As he strikes a second time with his left fist, move your left hand over, catching his punch, and guide it down to your side. At the same time you step in with your left foot. (4) Using the step and turn move previously discussed, your right foot now takes an additional step. As you turn into your bow stance, your left arm comes up underneath his left arm, which you previously blocked, and strikes up underneath his chin.





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The Crossover Punch

(1) Assume the Buddha-leading On-guard position, left shoulder forward. (2) As your opponent steps in to strike you with his left hand you block with your right by turning to the other side of your bow stance, guiding his punch away with an Up-swinging punch. (3) As he strikes again, this time with his right hand, step to your left, dropping your arm on his punch (thereby blocking it). (4) Using the "Step and turn" move previously discussed, begin turning into your opponent as you shift your weight onto your right foot. At the same time, push in on his shoulder to jam his attempt at turning into you with another punch. (5) Still pushing, your left leg comes around into position and you lock into a bow stance. (6) Your right hand now sweeps across in an arc, striking your opponent's face with the second row of knuckles on your hand. Shift to the other side of your bow stance and complete the form of the punch.





The Shovel Punch

(1) Assume the Buddha-leading On-guard position, left shoulder forward. (2) As your opponent steps in, striking for your face with his left hand, block his punch by raising your left hand up underneath his arm, striking with your wrist. (3) As he steps in for his second strike this time with his right hand, turn to the other side of your bow stance. Block his punch by bringing your left hand across, guiding his punch around to your left. (4) At the same time you block, your right hand comes straight out, striking him in the neck with the bottom edge of your palm.



The Lion Punch

(1) Assume the Buddha-leading On-guard position, left shoulder forward. (2) As your opponent steps in, punching for your face, avoid his attack by guiding his punch around to your left with your left hand. (3) As he steps in, punching a second time, shift your stance to a bow stance by turning to the other side. This removes you from the direct line of force. As you turn, your right hand comes up into his midsection. Your hand should be shaped like the Snake hand form but instead of holding it horizontal, it is held vertical.

THE 12 LAMA SHORT HAND TECHNIQUES



The Cutting Hand

(1) Assume an On-guard position. (2) As your opponent steps in punching with his right hand, turn to the other side of your stance bringing your right hand around and down onto his punching arm using the back of your hand to strike with. This blocks his punch by guiding it down away from your body. (3) As he punches again, this time with his left hand, switch back to the other side of your stance, bringing your left hand around and down as you turn, as you did previously with your right. (4) Sidestep to your right and turn to the other side of your stance. As you turn, locking into the bow stance, bring your right arm around and down on the back of your opponent's neck in the same motion used in the previous two blocks.





The Spoon Hand

(1) Assume an On-guard stance, right shoulder forward. (2) As your opponent steps in, punching with his left hand, block his punch by striking the inside of his arm with the back of your wrist. This guides his arm around to your right. (3) Bring your right hand up and around in a circle, coming up underneath his punching arm. (4) When you have raised his arm up, punch underneath his raised arm striking the back of his head with a Stretch punch. The Spoon hand is the portion of this sequence which guides the opponent's arm up, positioning him for the final blow—the Stretch punch.





The Kick Hand

(1) Assume an On-guard position, right shoulder forward. (2) As your opponent steps in, punching with his left hand, strike the inside of his arm at the wrist with the Kick hand form. (3) Quickly turn to the other side of your bow stance, taking a step to your right. As you step, bring your left hand up and across, into the throat of your attacker.



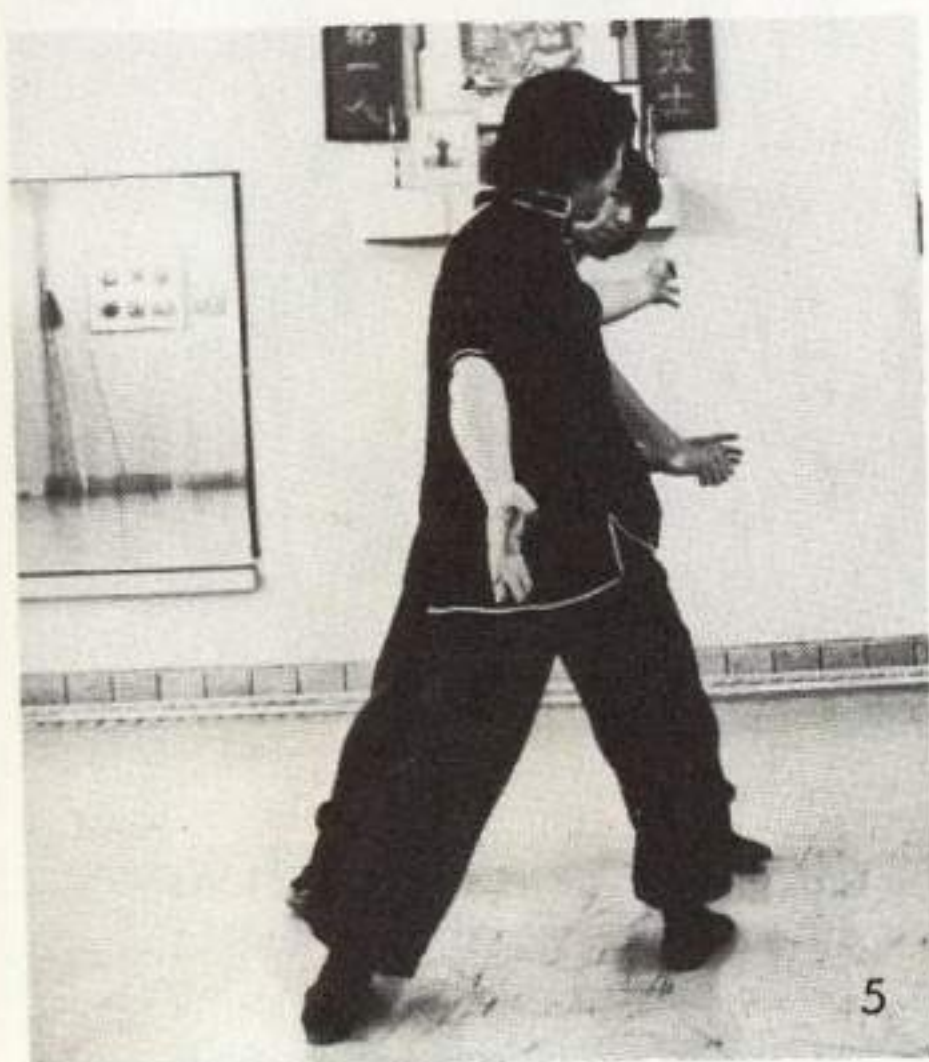
The Spring Hand

(1) Assume an On-guard position, right shoulder forward. (2) As your opponent steps in punching for you with his left hand, block his punch by bringing your left hand across, pushing his arm around to your right. (3) As he punches a second time, with his right hand, turn to the other side of your stance, bringing your right arm across your body, pushing his punch around to your left with your forearm. This is the Spring hand. To follow up with another technique, grab your opponent's arm with your right hand and pull him to your right while at the same time, tripping him with your right leg.



The Short Hooking Hand

(1) Assume an On-guard position, left shoulder forward. (2) Attack your opponent by shifting to the other side of your stance, punching at his face with a straight punch. (3) Your opponent, having blocked your punch, counters with a low punch to your stomach. (4) Block your opponent's low punch by dropping your right hand, hooking around the inside of his arm and guiding his arm around to your right. This is the short hook. You may follow up by first shifting around to his side, pushing in on his shoulder so he cannot turn into you, then, turning to the other side of your stance, bring your right arm around and across into his face.





The Slicing Hand

(1) Assume an On-guard position, right shoulder forward. (2) As your opponent steps in, punching with his left hand, shift your weight onto your right leg and slide around into the Crane stance. At the same time, bring your left hand across your body, striking the inside of his arm with the side of your wrist. This is the Slicing hand. To follow this up with a technique, grab the arm which you have just sliced into and, taking a sidestep to your right, turn to the other side of your stance, bringing your right arm around into your opponent's face.



The Pushing Hand

(1) Assume an On-guard position, right shoulder forward. (2) As your opponent steps in, punching with his left hand, step back with your right foot, moving into the Crane stance, blocking his punch by bringing your left hand up underneath his arm in the Crane hand form. (3) Shift your weight back onto your left leg, moving back into a bow stance, and push directly into his shoulder with your right forearm.



The Crane Hand

(1) Assume an On-guard position, right shoulder forward. (2) As your opponent steps in, punching with his right hand, sidestep to your left, moving into the Crane stance. Block his striking arm by guiding it around to your right with your right arm. (3) Shift back into a bow stance, turning to the other side of your stance, and come up underneath your opponent's arm with the Crane hand, knocking him back, off balance.



The Sinking Hand

(1) Assume an On-guard position, right shoulder forward. (2) As your opponent steps in, punching with his left hand, step back with your right leg, moving into the Crane stance. Simultaneously bring your left hand up, striking the inside of his arm, guiding his punch around to your right. (3) As he follows up his punch with a kick, bring your left leg back, shifting your weight onto it, and move into the shooting stance. Simultaneously bring your right forearm around and down on his kick, jamming it. This is the Sinking hand. To follow up with another technique, step in with your right foot pressing directly into your opponent.



The Pressing Hand

(1) Assume an On-guard position, left shoulder forward. (2) As your opponent steps in, punching with his left hand, sidestep to your right, moving into the Ape stance. At the same time, hook your right hand around your opponent's punch. (3) Shifting your weight back onto your left foot and turning to the other side of your stance (moving into the bow stance), twist your opponent's arm at the wrist and press in on the back of his arm with the back of your forearm. This is the Pressing hand.



The Forcing Hand

(1) Assume an On-guard position, left shoulder forward. (2) As your opponent steps forward, striking with his left hand, shift your weight back onto your left leg, moving into the floating stance. At the same time, bring your left hand up on top of your opponent's punch and pull it down. (3) Shift back into the bow stance, forcing your right arm, palm first, directly into the opponent's chest.



The Snake Hand

(1) Assume an On-guard position, left shoulder forward. (2) As your opponent steps in, punching with his right hand, shift to the other side of your stance, blocking his punch with the Cutting hand form. (3) As he strikes again, this time with his left hand, bring your right arm up, blocking his punch with your right elbow, pushing your right hand into his face.

Chapter IV

Introduction

Most Lama kicks are considered second-line techniques within the system. This does not infer that the system either has few kicking techniques or considers them worthless. On the contrary, practically any kick imaginable can be found in Lama. However, some kicks are considered more practical for fighting than others.

While many kicks are aesthetically pleasing, Lama tends to steer away from flamboyant maneuvers for fighting, therefore the vast majority of kicks are aimed below chest level.

Most of the hand techniques previously discussed may be used to block kicking maneuvers as well as hand attacks. For instance, Figures 206-208 demonstrate the use of the Sinking hand, blocking a kick. Figures 209-212 demonstrate the use of a kick-blocking variation of the Spoon hand. Also, methods of kicking into the leg of an attacker's kick are used. Such a leg block is demonstrated in Figures 213-215, the hand back-up maneuver demonstrated in Figures 216-218 in case the opponent fakes low but delivers high.

The kicks shown are but a few. Some, depending upon circumstance, are a bit more useful than others, but all, if practiced, can be put to good use with a little thought, work and imagination. The On-guard positions shown are picked completely at random. Any On-guard will do.

BLOCKING KICKS



Blocking From the Inside

(1) Assume an On-guard position, left shoulder forward. (2) As your opponent kicks with his right foot, shift to the other side of your stance, bringing your right arm down on his leg in the Sinking hand form. This jams his kick.



Blocking From the Outside

(1) Assume an On-guard position, left shoulder forward. (2) As your opponent kicks with his right foot, sidestep to your right with your bow leg, bringing your right arm around and down on his kicking leg. This guides his leg around to your right. (3) Hook your right hand under his leg and step in with your right foot, triangle-in footwork pattern, delivering a punch.



The Leg Block

(1) Assume an On-guard position, left shoulder forward. (2) As your opponent attempts to kick your leg, raise your left foot and block his kick with the outside portion of your leg. This block could also be used as a kick, aiming for the inside portion of your opponent's knee.



The Leg Block Back-up

As a back-up, in case your opponent switches to a high kick, coming over your blocking leg, (1) Assume an On-guard position, left shoulder forward. (2) As your opponent attempts to kick your leg, raise your left foot as done in the leg block. (3) As he switches to a high kick, your right arm comes across your body and down in the Sinking hand form. You block the kick with your forearm.

KICKS



Striking Surfaces of Your Kicking Leg

There are many methods and striking surfaces used to kick with. Three of these are demonstrated in the following illustrations.

(1) From an On-guard position, using the Triangle-in footwork pattern, step toward your opponent, faking a punch for his face with your left hand. (2) Pivot around counterclockwise on your left foot, keeping your whole foot flat on the ground. Be careful not to raise up on your toe when delivering the kick.

If your opponent moves in, use your knee to strike. If he stays put, strike with your shin. If he backs away, strike with the top of your foot.

As you kick, rotate your hips around into the opponent, putting your weight into the technique. Kick "through" him.





The Knee Strike

(1) Assume the Tiger On-guard position, left shoulder forward. (2) As your opponent steps in, punching with his right hand, guide his punch away by bringing your left hand up and across your body in the Kick hand form. Strike the inside of his arm, guiding his punch to your left. (3) Immediately turn to the other side of your stance and, using the Shovel hand form, strike your attacker in the throat with your right hand. (4) Your right hand then moves behind your opponent's neck and pulls his head down as you bring your knee up into his face.



The Back-Arcing Kick

(1) Assume the Ape On-guard position, left shoulder forward. (2) As your opponent steps in, punching with his right hand, turn to the other side of your Ape stance, blocking his strike, using the "Slicing-hand" form. (3) As your attacker strikes with his other hand, block his punch by bringing your right hand up, striking the inside of his arm, and raise up on your left leg. Arc your right leg back, striking him in the face with the top of your foot.



The Back Kick to the Midsection

(1) Assume the Ape On-guard position, left shoulder forward. (2) As your opponent steps in, punching with his right hand, block his punch by turning to the other side of your stance and coming down on his punching arm using the Cutting hand form. (3) Take another step, with your right foot, angling in toward him. (4) Pivoting around counter-clockwise on your right foot, bring your left foot up into a cocked position. (5) Kick straight into his midsection.





Tiger Tail Kick to the Head

(1) Begin in the Ape On-guard position left shoulder forward. (2) As your opponent steps in, punching with his right hand, block his punch by bringing your left hand across your body, using the Kick hand form. Strike the inside of his arm, guiding his punch around to your left. (3) Quickly turn in your stance, shifting your weight onto your left leg. (4) Your right leg comes around and up in an arc, circling around in back of his head, striking him with the heel of your foot.





The Jump Kick

(1) Assume the Tiger On-guard position, left shoulder forward. (2) As your opponent steps in, punching with his right hand, shift to the other side of your stance, blocking his punch, using the Slicing hand form. (3) Taking another step with your right foot, pivot around counterclockwise (as was done in the *back-kick to midsection* technique).



(4) Continuing your spin without pausing, jump up in the air, pushing off with your right leg which you cock once in the air. When your opponent is within range, your right, cocked leg kicks his head, striking him with the top of your foot.



The Take-down

(1) Assume the Buddha-leading On-guard position, left shoulder forward. (2) As your opponent turns to kick, shift to the other side of your stance, blocking both his kick with your left arm and his punch with your right, using the Slicing hand form. (3) Pivot on your left foot, your right leg behind his left and pull him backwards, off balance.

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